

Investigating Fara-poetry as a mother (main) genre in the school of word Originality

Manizheh Sefidbary¹  *Somaye Gerami² 

1. Master's degree, Department of Persian Language and Literature, Faculty of Literature and Humanities, Central Tehran Branch, Islamic Azad University, Tehran, Iran.
2. Ph.D. Department of Persian Language and Literature, Faculty of Literature and Humanities, South Tehran Branch, Islamic Azad University, Tehran, Iran. (Responsible author) Email: Gramysmyh59@gmail.com

Article Info (۲۲۵-۲۵۳)

ABSTRACT

Article type:
Research Article

Article history:

Received:
۲۳ May 2022

Accepted:
23 August 2022

Keywords:
Fara-Poetry
The School of
Word Originality
Administrative
System
Third Genus

At the beginning of the 1380s, Arash Azarpeyk, in the book "Jens-e-Sevom" (means "The Third Genus"), broke all the limitations of poetic and fictional poetry for the first time by introducing the "Fara-Poetry" Genre. The existence of a concrete system, changing the path of literary method to literary truth by adopting direct communication, going forward and reaching the third genus and word-character are the components that brought a new discovery to the fore in the field of Iranian and world literature. By creating an extraordinary platform and by synergizing the fields of attitude and writing, Fara-Poetry is able to invite all poetic formats and systems of Iranian literature, including Classical, Nimaie, Sepid, Azad, etc., together to a peaceful viewpoint. And also, Fara-Poetry without negating or disparaging other literary genres such as plays, screenplays, dialogues, monologues... eagerly and unconditionally accepts them and reveals to the reader a manifestation of the endless existence of the word. This research, using the descriptive and analytical method, seeks to express the fact that "Fara-Poetry" as a main genre is so powerful that writers in the field of literature and art can create a pristine works without any restrictions And by freeing oneself from "considering the word as a tool," it can, unlike other styles and schools, pass through all the poetry-oriented and story-oriented systems and move towards being word-oriented in the world of poetry, which means the universal authority of the word (Logos) and by a sublime pen and art, introduces him/herself to the world of literature and art.

Citation: Sefidbary Manizheh, Gerami Somaye (2022) Investigating Fara-poetry as a mother (main) genre in the school of word Originality. Modern Literary Researches, 1(2) 225-253



Publisher: Association for the Promotion of Persian Language and Literature
© The Author (s).

DOI: [20.1001.1.28211413.1401.1.2.8.7](https://doi.org/10.28211/413.1401.1.2.8.7)

Introduction

The definition and boundary of poetry have historically remained among the most contested debates in literary theory and criticism. Over various eras, poetic traditions and avant-garde movements have typically emerged through reductionist reactions—either rejecting preceding paradigms to establish new formalist orthodoxies or resorting to eclectic combinations of disparate conventions. In the contemporary Iranian literary landscape, Arash Azarpeyk introduced the **School of Word-Authenticity (*Maktab-e Asālat-e Kalameh*)** alongside the genre of **Pera-Poetry (*Farā-she'r*)** in his seminal work *The Third Gender (Jens-e Sevvom)*.

Pera-Poetry fundamentally challenges the traditional instrumental view of language, where words are treated merely as passive signifiers or functional vehicles for communication and aesthetic decoration. Grounded in the ontological principle that “in the beginning was the Word,” this school posits that the Word possesses intrinsic living agency, sovereign existential depth, and primary generative power. Within this framework, Pera-Poetry is formulated not as a narrow, exclusionary subgenre or a temporary stylistic experiment, but as an open, all-encompassing “**mother genre**.” It seeks to reconcile and integrate lyrical, narrative, dramatic, and cinematic expressions while transcending conventional genre dualities (such as poetry versus fiction, prose versus verse, and form versus content).

Method

This study employs a **qualitative descriptive-analytical methodology**, combined with conceptual and structural hermeneutics, to examine the theoretical foundations and structural mechanics of Pera-Poetry. The investigation is grounded in the textual corpus and theoretical treatises of the School of Word-Authenticity, primarily focusing on Arash Azarpeyk’s literary manifestos.

The analytical framework proceeds through three main stages:

۱. **Comparative Ontological Analysis:** Comparing the systemic, tool-based linguistic assumptions of classical and modern poetics with the ontological word-centricity of Word-Authenticity.
۲. **Structural & Phenomenological Deconstruction:** Analyzing key theoretical constructs, including the “concrete system” (*system-e enzemāmi*), the dynamics of multidirectional transcendence (*farāravi*), and the subversion of binary frameworks via the “Third Gender” (*jens-e sevvom*).
۳. **Discourse & Polyphonic Modeling:** Evaluating how narrative agency is distributed across texts through the lens of the “Word-Character” (*kalameh-character*), polyphonic and multi-generic matrices, and the center-expanding (*dāyereh-afzā*) 360-degree perspective.

Results

The systematic analysis yields several foundational findings regarding the nature, structure, and operational mechanisms of Pera-Poetry:

۱. **Shift from Instrumentality to Ontological Primacy:** Pera-Poetry emancipates the Word from the status of a passive vehicle. Instead of viewing poetry as a fixed set of formal metrics, it approaches literature through an ontological horizon where every aesthetic form serves as an authentic manifestation of the Word’s boundless reality.
۲. **The Dynamics of the Concrete System and *Farāravi* (Transcendence):** Rather than operating through abstract dogmas or detached formal rules, Pera-Poetry begins with immediate, situated existential awareness (the concrete system). From this baseline, it achieves *farāravi*—a dynamic, multidirectional (longitudinal, latitudinal, and progressive) movement that encompasses prior aesthetic discoveries (*kashf*) without negating their structural value.
۳. **Overcoming Reductive and Eclectic Paradigms via Epistemic Dialectics:** Unlike historical models that progressed through binary opposition or superficial hybridization, Pera-Poetry utilizes an *epistemic dialectic* (*dialectic-e edrāki*). This allows it to absorb the capacities of classical metres, modern free verse, dramatic

dialogue, narrative prose, and cinematic staging into a unified, synergistic continuum.

٤. **Subversion of Dualisms through the “Third Gender”:** By dismantling rigid binary divisions (masculine/feminine, lyricism/narrative, subjective/objective), Pera-Poetry establishes the “Third Gender” of literary discourse—an inclusive, non-hierarchical space where formal and socio-cultural dualities dissolve into harmonious coexistence.
٥. **Radical Literary Democratization via the “Word-Character”:** In Pera-Poetry, individual textual elements, entities, and phenomena are endowed with autonomous voice and subjectivity as Word-Characters (*kalameh-characters*), rather than remaining objects spoken for by an omniscient narrator. Coupled with the center-expanding (*dāyereh-afzā*) style, the text operates polyphonically across 360 degrees, dynamically shifting focus and transforming the reader into an active co-subject (*degar-sujeh*).

Conclusion

Pera-Poetry (*Farā-she’r*) establishes a transformative paradigm in contemporary literary theory by functioning as an authentic mother genre. By synthesizing diverse artistic modes under the banner of ontological word-centricity, it moves beyond the historical fragmentation of literary forms and replaces rigid canon-building (*shari’at-sāzi*) with living artistic truth. Through its innovative mechanisms—most notably the concrete system, non-reductive transcendence (*farāravi*), the Third Gender, and polyphonic Word-Characters—Pera-Poetry establishes a profoundly democratic, open-ended, and holistic platform for poetic and narrative creation in Persian and world literature.